CATALOGUE OF MATERIALS FOR PORCELAIN DECORATION

M. M. MASON
NEW YORK

18
BA

OVERGLAZE COLORS
RELIEF ENAMELS

AND OTHER MATERIALS FOR

PORCELAIN DECORATION

With Suggestions for Mixing and the use of Colors, Lustres, Enamels, Glazes, Gold, Tempera Colors, etc.

M. M. MASON
218 West Fifty-ninth St., New York

NOTICE

ALL the materials listed in this catalogue can be had from the principal dealers in artists' materials in both the United States and Canada, or from us directly.

Directions for shipping should be furnished with the order, and when not stated, the goods will be shipped the cheapest way.

Materials ordered to be sent by mail will be forwarded at the purchaser's risk only, and the amount of postage will be added to the bill. If the remittance exceeds the amount of the order, the balance will be either returned or credited, as desired.

Remittances can be most safely made by bank draft, P. O. money order, or express order. If personal checks are sent, 10 cents should be added for the cost of collection.

All orders will be packed with the utmost care, and no allowance can be made for damages sustained through careless handling in transit. All claims must be made within seven days after receipt of goods.

M. M. MASON,
New York City.

OVERGLAZE COLORS FOR PORCELAIN

IN POWDER

Carefully Selected and Finely Ground.

Yellows

Ivory	$0 25
Ivory Glaze	20
Trenton Ivory	20
Lemon Yellow	25
Albert Yellow	25
Egg Yellow	25
Neutral Yellow	25

Browns

Yellow Brown	$0 20
Dark Yellow Brown	20
Vandyke Brown	20
Paris Brown	25
Hair Brown	25
Finishing Brown	25

Reds

Salmon	$0 20
Yellow Red	25
Carnation	20
Pompadour	20
Blood Red	25
Brown Pink	25

Blacks

Black (best for painting and outlining)	$0 20
Hard Black (for grounding)	25

Greens

Apple Green	$0 20
Celadon	25
Grey Green	20
Russian Green	25
Sevres Green	25
Blue Green	40
Chinese Green	25
Moss Green	20
Yellow Green	25
Olive Green	25
Brown Green	20
Shading Green	25
Myrtle Green	20
Royal Green	20
Empire Green	25
Grounding Green	20
Dark Green	20
Black Green	20
Dark Blue Green	30

Pinks, Purples

Peach Blossom	$0 20
Rose	25
Rose for Grounds	25
Hancock's Carmine	25
Ruby	80
Best English Maroon	75
Violet	40

Greys		Blues	
Copenhagen Grey	$0 30	Copenhagen Blue	$0 25
French Grey	45	Turquoise Blue	40
Pearl Grey	25	Persian Blue	30
Warm Grey	25	Banding Blue	25
Slate Grey	25	Royal Blue	75

DIRECTIONS FOR PREPARING OVERGLAZE COLORS FOR PAINTING AND TINTING

Mix thoroughly on a ground glass slab with sufficient Painting Medium to make a stiff paste. The colors are thoroughly ground and properly fluxed when bottled. Care should be taken not to use too much oil; only enough is needed to bring them to about the consistency of a tube color, so that when transferred to the painting palette they remain as placed without spreading.

When mixed with the Mason Medium, in the manner described above, and kept on an Ideal covered palette, they will not gather dust in painting, and will keep in good condition for a number of days.

When colors are to be used for tinting, more Medium is required for thinning them. Paint on evenly, using a very little turpentine in the brush, and pad,—with a wad of cotton or wool in an old soft piece of silk,—until perfectly even and smooth.

Transparent Glazes for Underglaze Effects

Azure Glaze	$0 40	Green Glaze	$0 25
Grey Blue Glaze	40	Turquoise Glaze	30

DIRECTIONS FOR THE USE OF THE GLAZES

The Glazes are transparent and are of the nature of enamels, and are frequently used as such, especially in combination with colors. For low relief enamels they are interesting as, on account of their soft quality, they give a very transparent effect.

They are valuable also for toning or glazing a piece decorated in color. This is done by ground-laying the entire piece with the suitable glaze (which depends, of course, on the color scheme of the decoration), after the decoration has been finished and fired. If necessary, the decoration can also be retouched after the glaze has been fired.

Fine effects are obtained in this way, as an added depth and beautiful liquid quality are gained, as well as an even, brilliant glaze. They require only a light firing.

Matt Colors for Groundlaying

Matt Old Ivory	$0 25
Matt Bronze Green	25
Matt Deep Red	25
Matt Wedgewood Blue	30
Matt Black	25

Flux and Paste

Hancock's Paste for Raised Gold	$0 20	Soft Flux	$0 20

COLORED RELIEF ENAMELS

Relief Enamels—Soft

Blues

Air Blue	$0 30
Austrian Blue	50
Canton Blue	50
Celeste	30
Cobalt (Very transparent)	50
Dark Blue	50
Lavender Blue	40
Nankin Blue (Very transparent)	40
Old Blue	40
Oriental Turquoise	50
Sky Blue	40

Browns

Ochre	$0 30
Stem Brown	30

Greens

Emerald Green	$0 40
Florentine Green	40
Grass Green	40
Leaf Green	40
May Green (Very transparent)	40
Sage Green	30
Shadow Green	40
Willow Green	40

Reds

Indian Red	$0 40
Madder Red	60
Vermilion	40

Yellows

Citron Yellow	$0 30
Grey Yellow	30
Imperial Yellow	30
Orange	40
Soft Yellow	30

Pinks and Violets

Chinese Rose	$0 50
Light Carmine	50
Lilac	50
Manganese	50
Red Violet	50

Black

Black	$0 40

White

Best White Enamel	$0 25
Extra Soft White Enamel.	25

The above list of Colored Enamels are especially prepared for soft glazes, such as Belleek, Satsuma, Sedji, English porcelains and other soft German and American wares,—glazing evenly, and brilliantly, in the usual Belleek firing.

Relief Enamels—Hard.

Brilliant Blue—Hard	$0 40	Crimson—Hard	60
Canton Blue—Hard	50	Rose—Hard	30
Delft Blue—Hard	50	Blue Violet—Hard	40
Grey Blue—Hard	30	Mauve—Hard	30
Nankin Blue (Very transparent)	40	Golden Yellow—Hard ...	30
Rich Turquoise—Hard ...	50	Light Yellow—Hard	30
Deep Brown—Hard	25	Medium Yellow—Hard ..	30
Dark Green—Hard	30	Black—Hard	30
Light Green—Hard	30	Hard White Enamel—Hard	25
Sea Green—Hard	30	Extra Hard White Enamel	25
Silver Green—Hard	$0 30		

The above list of Colored Relief Enamels are especially adapted, and found thoroughly reliable on all hard glazed porcelains such as French, Austrian, and other hard glazed wares.

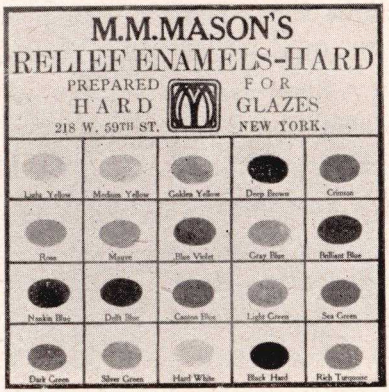
DIRECTIONS FOR THE USE OF THE RELIEF ENAMELS

All enamels work more smoothly and evenly if ground in turpentine (or water) on a ground glass slab, using a two-inch muller for this purpose. It requires only a few minutes to grind one or two bottles, and when they are perfectly dry they may be returned to the vials and are always ready for future use. Of course, small quantities may be ground quite fine with a good stiff palette knife on ground glass as needed, but the first method mentioned is the better way to prepare them.

For applying, they should be mixed with Enamel Medium to the consistency of a very stiff painting color, using just enough of the medium to rub them well together. They are then thinned with turpentine to the consistency of a heavy cream, and are applied with red sable liners Nos. 1, 2, 3 or 4, filling the brush with the creamy substance and coaxing it over the surface of the china, directing the flow with the brush. Enamels must be floated on, not painted. When properly applied the surface of the enamel should be perfectly smooth and should dry quickly. It is best to mix only the amount of enamel required for the work in hand, as they dry very hard.

TEST TILES OF COLORED RELIEF ENAMELS.

No. 1



No. 2

The enamels shown on these tiles are those used in the group of work exhibited by Miss M. M. Mason at the recent Panama-Pacific Exhibition for which she was awarded a Gold Medal.

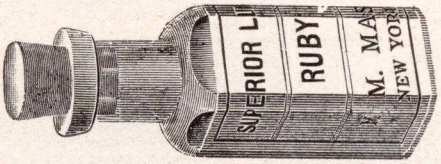
These tiles are very carefully made, giving a fired sample in its full strength of each of the colored enamels. Their value on the studio table can be readily understood by all decorators, in the selection of colors, the planning of color schemes, and the study of various combinations, thereby saving oneself the tedium of much experimenting. The M. M. Mason enamel palette comprises a remarkably beautiful range in the yellows, blues and greens, as well as giving a great variety in the rose, violet and grey tones. The larger group (No. 1) or Soft Relief Enamels, are prepared to fire with a fine glaze on all soft wares such as Belleek, Satsuma, etc. The Nankin Blue, May Green and Cobalt are very transparent enamels and are not intended to be used as heavily as the other tones.

Those enamels designated as Hard Enamels (No. 2) are especially fitted to hard glazes such as French and Austrian wares, and are not applied as heavily as enamels on soft glazes. They have been thoroughly tested and found perfectly reliable, and may be used with great freedom.

Tiles $1.50 each, sent on approval upon payment of express or postal charges.

LIQUID LUSTRE COLORS.

In One-Sixth Ounce Vials.



	Per Half Vial	Per Vial
Black	$0 00	$0 75
Blue Grey		45
Blue Green		40
Brown		25
Chamois		20
Chatoyant		75
Copper	65	1 25
Dark Green		40
Gold		75
Grey		25
Iridescent Rose	40	70
Ivory		25
Light Green		20
Mother of Pearl		30
New Blue		75 ~~30~~
New Green		50
Olive Green		30

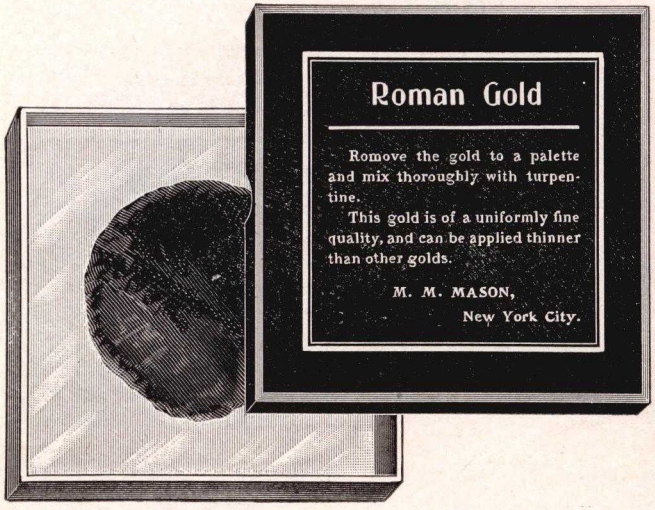
	Per Half Vial	Per Vial
Opal	$0 00	$0 30
Orange		20
Pearl Grey		25
Platinum	45	80
Purple	40	70
Rose		50
Ruby	75	1 50
Silver	70	1 40
Steel Blue		70
Violet	40	70
White		20
Yellow		20
Yellow Brown		20
Covering for Gold Lustre to produce Deep Violet		25

LIQUID BRIGHT GOLD, SILVER AND PLATINUM.

Liquid Bright Gold, ¼ dram	$0 50
Liquid Bright Silver, ¼ dram	80
Liquid Bright Platinum, ¼ dram	80
Gold Essence, for thinning lustre and gold	10
Gold Essence, for thinning lustre and gold, 1 oz	50

DIRECTIONS FOR USE, PAGE 26

M. M. MASON'S ROMAN GOLD, BRONZES, ETC.


Roman Gold
Romove the gold to a palette and mix thoroughly with turpentine.
This gold is of a uniformly fine quality, and can be applied thinner than other golds.
M. M. MASON,
New York City.

(Reduced Size)

	Each	Per Doz. Boxes
Roman Gold, large size	$1 00	$10 00
Roman Gold, regular size	75	7 80
Matt Gold, regular size	75	7 80
Green Gold	75	7 80
Green Gold Bronze	75	7 80

These superior goods are of the highest grade and have gained a widespread reputation for their durability, brilliancy of color, fine quality and economy in use. The Roman Gold is especially durable for use on table ware.

Matt Gold is adapted for backgrounds, as it has a soft, lustrous finish and does not burnish quite as brilliantly as the Roman Gold; also for use on Belleek and other soft glazes when strong fire is desired.

Burnish Silver, in powder, per pwt..... $0 25

DIRECTIONS FOR USE, PAGE 27

HASBURG'S PHOENIX GOLD.

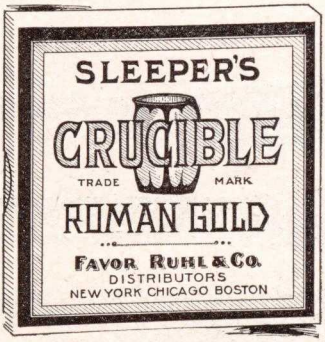
Sealed Packages.

TRADE MARKS REGISTERED IN THE U.S. PATENT OFFICE.
HASBURG'S
TRADE
PATENTED
MARK
PHOENIX
HIGHEST AWARD
WORLD'S FAIR ST. LOUIS 1904
TRADE MARK
ROMAN GOLD
U.S. PATENT JUNE 27 1899
IF THIS PACKAGE, LABEL OR MARKS BE DEFACED OR ALTERED IT WILL CONSTITUTE INFRINGEMENT OF THE PATENTS UNDER WHICH IT IS SOLD
F.W. DEVOE & C.T. RAYNOLDS CO.
ARTISTS' MATERIALS,
NEW YORK CHICAGO AND KANSAS CITY

Roman Gold	Per	Box	$0 65
Hard or Unfluxed (for over-color or paste)	"	"	0 65
Green Gold	"	"	0 65
White Gold	"	"	0 65
Antique Green Bronze	"	"	0 65
Red Gold Bronze	"	"	0 65

SLEEPER'S MACHINE SPREAD CRUCIBLE ROMAN GOLD.

In Dustproof Packages.

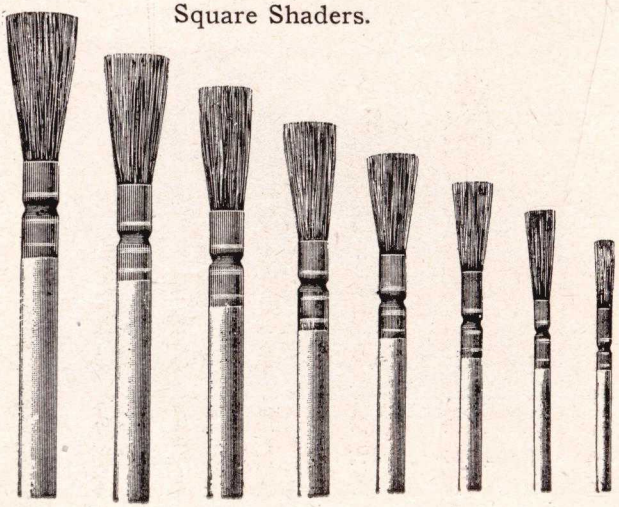


Roman Gold	Per	Box	$0 65
Unfluxed Gold	"	"	0 65
White Gold	"	"	0 65
Green Gold	"	"	0 65

FINEST QUALITY FRENCH CAMEL HAIR BRUSHES.

Manufactured Especially for Painting on China.

Square Shaders.



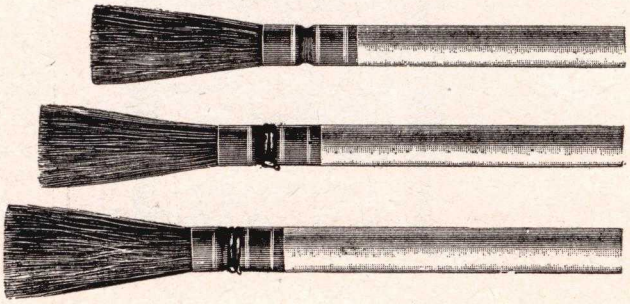
No.	8	7	6	5	4	3	2	1
Each	12c	10c	9c	8c	7c	6c	5c	5c
Doz.	$1 40	$1 10	$1 00	90c	80c	70c	60c	50c

Extra Large.

No. 9

No. 10

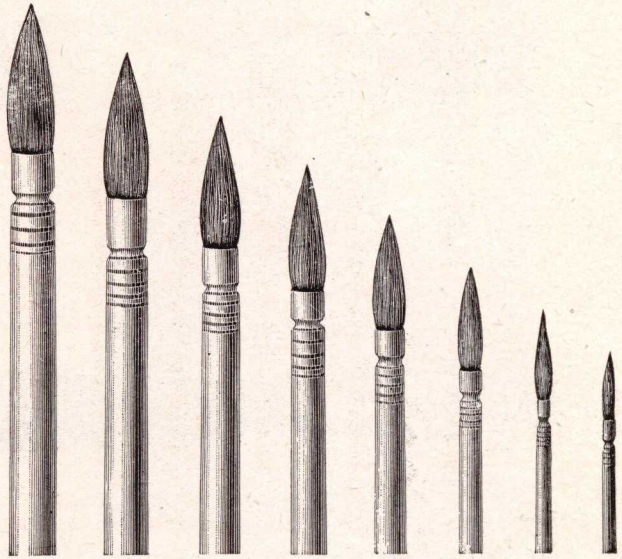
No. 11



No. 9	15c	$1 80
No. 10	18c	1 90
No. 11	20c	2 00

BRUSHES—Continued.

Pointed Shaders.



No.	8	7	6	5	4	3	2	1
Each	12c	10c	9c	8c	7c	6c	5c	5c
Doz.	$1 40	$1 10	$1 00	90c	80c	70c	60c	50c

SPECIALLY MADE POINTED GENUINE RED SABLE LINERS.

For Outlining in Gold, Color, Relief Paste, and All Kinds of Relief Enamel Decoration.

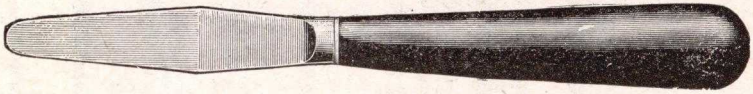
	Each	Per doz.		Each	Per doz.
No. 00	$0 10	$1 00	No. 3	$0 15	$1 40
No. 0	10	1 00	No. 4	18	1 90
No. 1	10	1 00	No. 5	20	2 20
No. 2	12	1 20	No. 6	22	2 40

TINTING AND GROUNDING BRUSHES.

Russian Sable.

No. 1, 3/8 inch	$0 17	No. 4, 3/4 inch	$0 25
No. 2, 1/2 inch	19	No. 5, 7/8 inch	30
No. 3, 5/8 inch	21	No. 6, 1 inch	35

PALETTE KNIVES.

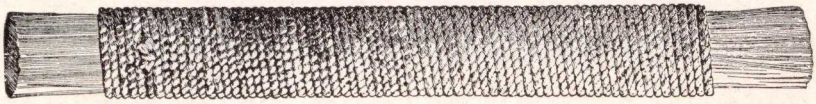


"Petite" Steel, 2-inch blade	$0 25
Regular Steel, 3-inch blade, Cocoa handles (best for general use)	25
German shape, Steel, diagonal end	40

BRUSH HANDLES.

Assorted sizes, per dozen	$0 10

GLASS BURNISHERS.



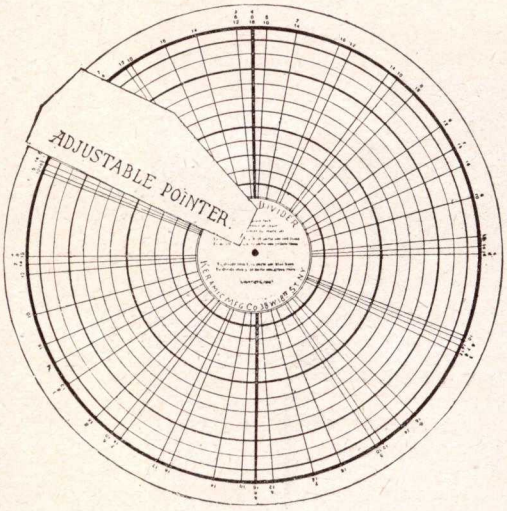
No. 1, 1/2 inch diameter	$0 25
No. 2, 3/4 inch diameter	50
No. 3, 1 inch diameter	75

OILS AND MEDIUMS.

Painting Medium.

After much inquiry among professional decorators and the most experienced teachers, and from personal observation, the above Medium has been found to be the best vehicle for mixing, painting and tinting with powder colors. It will keep the colors "open" a reasonable time and will not gather dust.

Painting Medium	1 oz	$0 25
Enamel Medium	1 oz	25
Balsam of Copaibae	1 oz	20
Clove Oil	1 oz	20
Fat Oil	½ oz	15
Best English Grounding Oil	1 oz	20
Tar Oil	1 oz	20
Lavender Oil	1 oz	20
Dresden Thick Oil	½ oz	20
Pen Oil	1/6 oz	15



KERAMIC PLATE SPACER

This spacer is a device for dividing accurately plates, bowls, vases, etc., into any number of divisions. It is made of cardboard and printed in colors.

Price $0 25

Plate spacer printed in black on heavy paper 10

AGATE TRACER AND BURNISHER.

Ebony Handle.

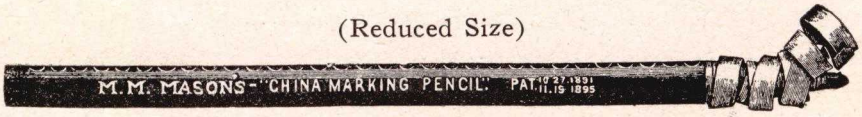
Small, each $0 25
Large, each 35
Ivory, each 15

POCKET AGATE TRACER AND BURNISHER.

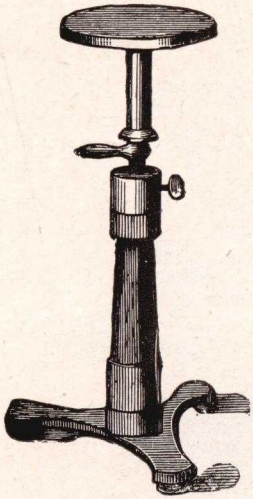
Each $0 25

CHINA MARKING PENCIL.

(Reduced Size)

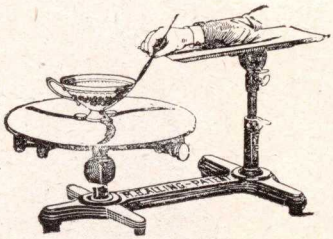


The best pencil for sketching on porcelain or glaze, each $0 10



FLOOR BANDING WHEEL.

Steel Disk, 8¾ inches in diameter, 26½ inches high; can be raised to 38 inches, each..$13 50

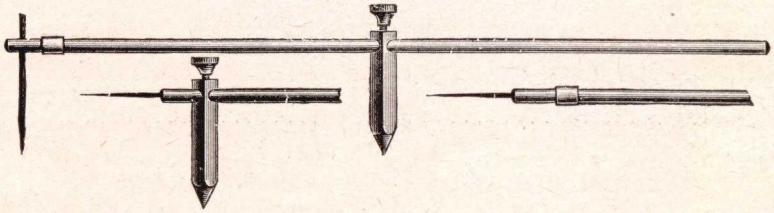


SELF-CENTERING BANDING WHEEL.

A self-centering wheel with adjustable arm rest that can be raised or lowered, or placed at any angle.

Iron Wheel, complete.... $15 00
Aluminum, complete..... 18 00

NEW KERAMIC GAUGE.

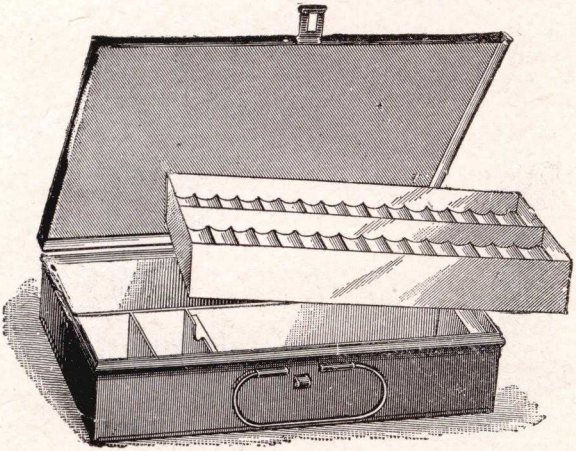


For Banding, Dividing Plates, Vases, etc., each $0 50

LEAD POINTS, FOR GAUGE.

Price per box (6 points in box) $0 25

THE IDEAL COLOR BOX.



Designed to hold Materials for Porcelain Decoration, Including Mediums, Brushes, etc., etc.

No. 1, Size 6½x11½ inches; holds 18 Mason colors, each $1 75

No. 1B, Size 7x11x2½ inches; holds 18 Mason colors, containing special size "Ideal" Palette, each..... 3 00

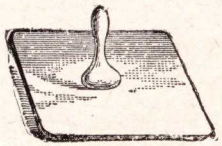
No. 2, Size 8¼x10x1⅝ inches; holds 32 Mason colors, each..... 2 00

No. 3, Size 8¼x12⅜x1⅝ inches; holds 40 Mason colors, each... 2 50

No. 4, "Special," Size 9½x13½x2 inches. This box holds 44 vials Mason colors, and in addition a Mason "Ideal" Palette, size 9x13 inches, with a ring in center for convenience in placing in and taking out of box, each..... 3 00

Including Palette 4 25

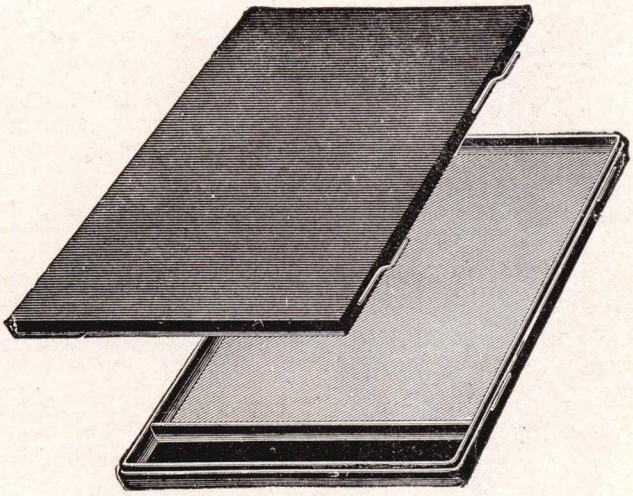
GROUND GLASS SLABS AND MULLERS.



Mullers		Slabs	
1 inch diameter	$0 20	4x4 inches	$0 10
2 inch diameter	65	6x6 inches	20
2½ inch diameter	80	8x8 inches	40

THE IDEAL COVERED PALETTE FOR CHINA DECORATORS.

(Invented by Miss M. M. Mason)



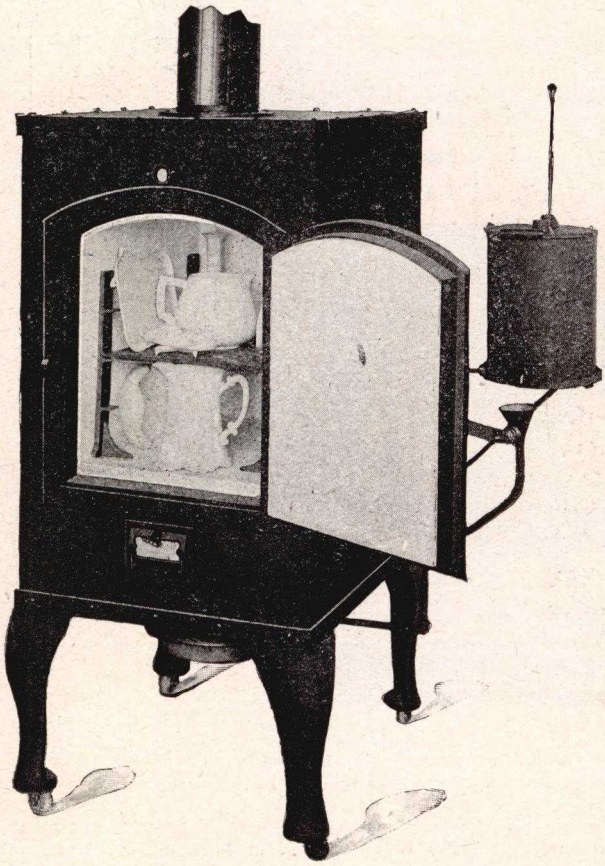
This Palette was invented by Miss Mason, and is in use and has been found indispensable by all decorators.

The Palette consists of opal glass, set in a japanned tin-covered box, with a compartment for brushes. This makes it easily portable, even when the Palette is set, and keeps the colors moist and free from dust, thus being a great saver of time, labor and material.

Color Palette 9x13 inches, with brush tray	$1 25
Color Palette 9x13 inches, with removable slab	1 50
Color Palette 6x 7 inches, with brush tray	90

THE PERFECTION KILN.

For China and Glass.



Adapted for kerosene oil, and manufactured, or natural gas.

The most improved and up-to-date of Kilns.

Inner walls made of special interlocking fire-brick tiling, insuring strength and durability.

The door is the full size of Muffle, thus securing ease and convenience in stacking.

One of these Kilns has been in constant use by Miss Mason for four years, and is still in perfect condition. She has found it the best, and most convenient, ever used by her.

All sizes to suit the needs of the decorator.

Sizes of Perfection Kilns for Gas or Kerosene

No. 2, 10 in. wide, 15 in. deep, 14 in. high	$ 48 net
No. 3, 11 in. wide, 16 in. deep, 18 in. high	65 "
No. 5, 12 in. wide, 20 in. deep, 18 in. high	80 "
No. 6, 14 in. wide, 24 in. deep, 20 in. high	95 "
Special No. 6, 16 in. wide, 24 in. deep, 22 in. high	120 "
No. 7, 18 in. wide, 26 in. deep, 24 in. high	140 "

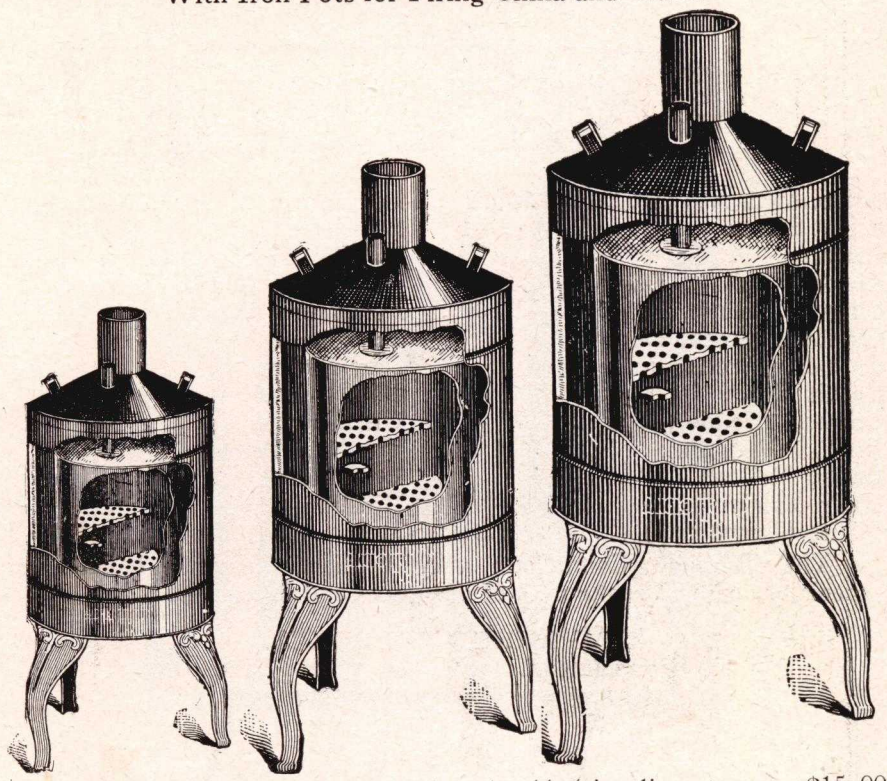
Furnished with each Kiln:—One length of Asbestos Lined Pipe.—One Asbestos Lined Elbow.—One tier Cast-Iron Shelving and Uprights.—One bag Stilts.—One bag Fire Clay.

Sizes of Gas Meters for Kilns Operated With Manufactured Gas

Kilns No. 2, No. 3 and No. 5, require 10 Light Meter.
Kilns No. 6, No. 6 Special and No. 7, require 30 Light Meter.
Kilns No. 8, No. 9 and No. 10, require 60 Light Meter.
In ordering state whether gas or kerosene burner is desired.

RELIABLE KILNS.

With Iron Pots for Firing China and Glass.



No. 0, or Baby Grand, Size 12 in. deep by 11¾ in. diameter....	$15 00
No. 1, Size 14 in. deep by 12 in. diameter.....	25 00
No. 2, Size 17½ in. deep by 14½ in. diameter.....	35 00
No. 3, Size 21½ in. deep by 22 in. diameter.....	50 00

COMPLETE WITH BURNER AND SHELVES.

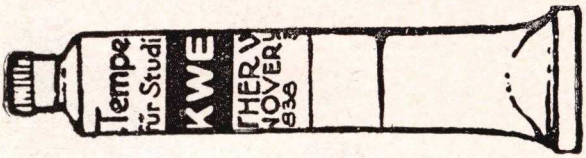
The three larger size kilns as priced above are all complete with burner for either coal oil, manufactured gas, or natural gas, also two half shelves which may be set in the firing pot on the lugs that are provided to hold the shelves. The Baby Grand Kiln is not provided with shelves for the reason that it being 12 inches deep the china can be stacked more conveniently with stilts or platten.

Full directions for setting up and firing accompany each kiln. Oil cans for Kilns with oil burners, $1.00 extra.

The fact that we list these Kilns we consider thc best recommendation we can give them.

In ordering state whether gas or kerosene burner is desired.

TEMPERA COLORS.
(Opaque Water Colors)

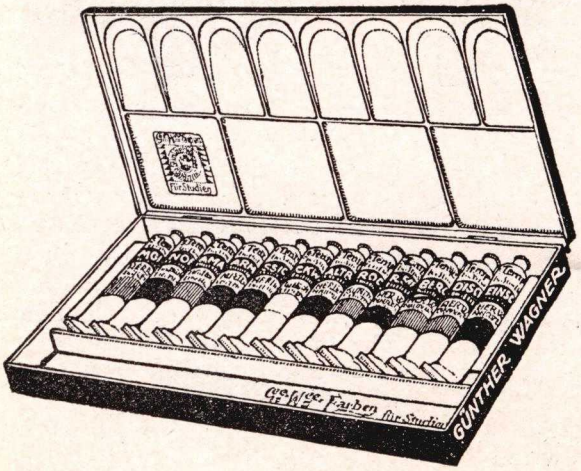


Price, each	$0 10	Per Dozen	$1 20
Burnt Sienna		Light Ochre	
Carmine		Neutral Tint	
Chrome Yellow, Deep		Permanent Green, Pale	
Chrome Yellow, Pale		Permanent White	
Cinnabar Green, Deep		Prussian Blue	
Cinnabar Green, Pale		Raw Sienna	
Cobalt Blue		Raw Umber	
Crimson Madder, Deep		Ultramarine	
English Red, Pale		Vandyke Brown	
Indian Yellow		Vermilion	
Ivory Black		Viridian	

White (Large size) $0 35

The Tempera Colors are very brilliant, easy to handle, and especially adapted to the uses of designers and decorators.

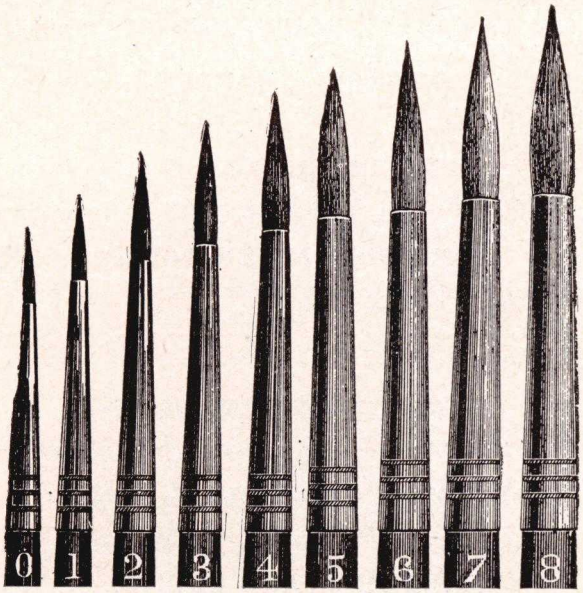
JAPANNED TIN BOXES.
For Water Color Tubes, With Palette.



Box (Empty) $0 60

RED SABLE BRUSHES, "BRITISH," FOR WATER COLOR PAINTING.

Windsor and Newton's.



	Each
No. 00 and 0, Round or Flat	$0 20
" " 1, " " "	22
" " 2, " " "	25
" " 3, " " "	30
" " 4, " " "	35
" " 5, " " "	40
" " 6, " " "	50
" " 7, " " "	70
" " 8, " " "	95
" " 9, " " "	1 25
" " 10, " " "	1 55
" " 11, " " "	2 00
" " 12, " " "	2 50

TRACING PAPER AND CLOTH.

Japanese Rice Paper, for tracings, and for Ink and Water Color Painting, per dozen sheets $0 15
Our New Imperial Tracing Cloth, 30 inches wide, per yard 60
(Very transparent and durable. Tracings made on this cloth can be used an indefinite number of times.)

TRANSFER PAPERS.

Best Carbon or Graphite, per sheet..... $0 10

MODELLING WAX.

Vermilion Wax, for fastening tracings, per stick..... $0 10

ADHESIVE LINEN TAPE.

For holding tracings firmly when transferring designs.

5-yard Reels, per reel..... $0 35
1 yard, in tin boxes, per box..... 10

COTTON FOR PADS.

Absorbent Cotten, per oz..... $0 10

GILLOTT'S CROW QUILL PENS.

Pens, each ..... $0 05 With Handles $0 10

EARTHENWARE STILTS.

Single or Double Pointed, for Stacking China in the Kiln.

Nos. 1, 2, 3 and 4, per doz. $0 10
Nos. 5 and 6, per doz..... 15
Nos. 7 and 8, per doz..... 20
Nos. 9 and 10, per doz.... $0 25
Nos. 11 and 12, per doz... 30
Sold net in dozen lots only.

PLATTEN.

Fireclay sheets, 10x10 in., per sheet..... $0 50

ASBESTOS CORD.

For tying mended china for firing, per 5 yards..... $0 10

VITRIFIABLE CEMENT FOR MENDING CHINA.

Per Vial (see directions, page 27)..... $0 25

SAND FOR BURNISHING GOLD AND SILVER.

Per 1-oz. bottle, very finest quality (see directions, page 27).... $0 20

SKETCH BLOCKS.
(White)

9x12 inches (for charcoal and water color), each..... $0 50
9x12 inches—Sudbury (for water color and pencil), each..... 20

DRAWING PAPER.
For Pencil, Ink or Wash—White or Gray.

Sheets, 11½x14½ in., per sheet..... $0 05; per doz., $0 50

FRENCH CHARCOAL.

Rouget's extra fine, Nos. 1, 2 and 3, 25 sticks, per box..... $0 50
Vine, selected quality, 25 sticks, per box..... 25

HIGGINS' INDIA INK.

Per bottle $0 25

ART GUM.

For cleaning drawings, per piece..... $0 05

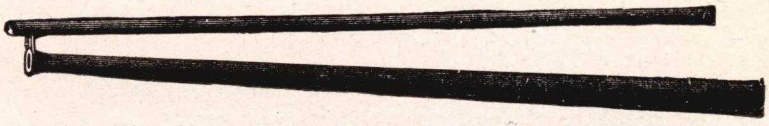
FABER'S KNEADED RUBBER.

Can be moulded to any shape, per piece..... $0 05

FIXATIF.

Fixatif (colorless), for fixing charcoal drawings, per 2 oz..... $0 20

ATOMIZER.



For spraying Fixatif on drawings, each..... $0 10

THUMB TACKS.

Perfection Brass (1 doz. on cork, ½ in. in diameter), per doz.... $0 15

PORTFOLIOS.

Cloth back, size 11x16 inches, for designs, etc., each..... $0 50

DIRECTIONS FOR THE USE OF MATERIALS

DIRECTIONS FOR THE USE OF THE LUSTRES

The Lustres are generally used directly from the bottle. The greatest care is necessary in the use of them or disappointment will be the result. It is most essential that absolute cleanliness should be observed. If possible, a separate brush should be used for each lustre, with the name of the color carefully marked on it. Square and round camel-hair shaders are best for applying lustres, the size varying with the work in hand.

If an even tint is required, the lustre must be applied and padded quickly, as it dries very rapidly. It can be kept open longer by adding gold essence, but this, of course, makes it thinner, and is not advisable unless a pale tint is desired.

When dark and opaque colors are used an even tint can be obtained without padding by repeated applications. Usually two or three are sufficient, the article being fired each time before another coat of lustre is applied.

Fine effects can be obtained by using one color over another and also by using them over Roman Gold and Liquid Bright Gold.

On Belleek very careful firing is necessary, as too strong a heat will cause them to sink into the glaze and lose their brilliancy.

DIRECTIONS FOR MIXING AND USING RAISED PASTE

Rub the paste down thoroughly with turpentine. When there is only sufficient turpentine left to hold the paste together, add enough Oil of Tar to make the mixture about the consistency of thin paste. Work this constantly for five or ten minutes, as this will put it into working condition more quickly than anything else.

To make fine lines more oil will be required than for any other kind of work, while the least amount is needed for modelling scrolls, etc.

As the mixture dries out in using, it should be thinned with turpentine and if there is a tendency to spread or to flatten out on the palette, this can be counteracted by breathing (not blowing) into it.

A red sable brush No. 0 is the most satisfactory to use for applying fine lines, while for modelling flowers, etc., the shorter round sable brushes are to be preferred.

DIRECTIONS FOR GROUND LAYING

Apply an even coat of English Grounding Oil to the piece of china with a large-sized grounding brush that has been well worked into the oil. Pad this oiled surface very carefully until the oil is perfectly smooth and tacky.

Pour the color lightly on the oiled surface, and push it around gently with a soft brush, or piece of cotton, being careful to keep plenty of color between the cotton and the oil, so that the cotton will not come in contact with the oil. Continue this until the oil is well filled with color and presents a smooth, dry appearance. Then dust off very carefully all the color that does not adhere, and replace it in the vial.

Gold, paste, or enamels, cannot be used successfully over ground-laid color, either fired, or unfired. When this effect is desired the color will have to be wiped out wherever a design of this kind is to be used.

It is advisable in the case of delicate colors, such as Rose for Grounds, Turquoise Blue, Blue Green, etc., to thin the oil considerably with turpentine, as the more the oil is thinned the less color it will hold, and consequently the lighter the tint.

DIRECTIONS FOR MIXING AND APPLYING GOLD

The Gold should be mixed with turpentine to a smooth paste, and applied in an even coat, with a Camel's hair shader. If hard, a few drops of Gold Essence or Lavender Oil is useful in softening it, or a very little heat may be applied. It is always advisable to allow the turpentine, or essence, to stand on the Gold for a few minutes, and then rub it down carefully from the top, never scraping it up with the knife when hard, or dry.

DIRECTIONS FOR USING BURNISH SILVER

Grind the Silver well with a muller on a ground glass slab, in turpentine. When perfectly smooth, and dry, add as much Fat Oil as you have Silver, and paint it on in a thin, even coat, using turpentine to thin it as for Gold. When fired burnish with sand or a glass brush.

DIRECTIONS FOR USING BURNISHING SAND

Pour some sand into a saucer, and cover well with water. Saturate thoroughly in this a piece of soft cloth, allowing all the sand to adhere that will. Rub this over the gold gently, always being careful to keep the cloth very wet and not to rub too hard or too long in one place. When sufficiently polished, the article should be washed and dried. If desired, the gold may be further polished with a glass brush, or agate burnisher.

DIRECTIONS FOR USING VITRIFIABLE CEMENT

The cement is mixed with water and a little gum arabic, or fat oil, to the consistency of a stiff paste. Then apply to the edges of the broken china; press the pieces firmly together and allow it to dry before placing it in the kiln for firing. Only a light firing is required. If necessary, the pieces may be tied together with asbestos cord to hold them in place.

DESIGNS FOR PORCELAIN

PREPARED BY MISS M. M. MASON

(BY SPECIAL ORDER ONLY)

As new designs are constantly being made by Miss Mason for her own, and her pupils' use, it would be an impossibility to list them all. In fact, to keep her own work up to the very highest standard, she does not approve of using the same design repeatedly, but endeavors to prepare entirely new ones, or at least to vary every one when possible, thereby ensuring new and original pieces for each pupil, or purchaser. Designs will be prepared for any piece, or set, to order only.

ORDERING DESIGNS

1.—When ordering designs it is well to suggest the general color effect which is desired to predominate—whether blues, greens, yellows, etc.

2.—Whether a simple or elaborate design is desired.

3.—If a set, designate its use, and color scheme of room in which it is to be used.

These designs are painted in Tempera Colors matching the colors or enamels required to carry out the color scheme. Also a working drawing or tracing, is furnished and written directions for executing the design. Miss Mason wishes every design sent out by her to be thoroughly artistic and satisfactory, a source of pleasure, and usefulness, and will exercise her very best judgment in planning what she thinks will best meet the requirements of those ordering designs.

PRICE OF DESIGNS

The price of designs is made as low as possible, depending upon the time required for their preparation. They range from one to six dollars, the average price being two or three dollars, payable in advance. Special monograms designed for service plates, or for other uses, three dollars. In the use of these designs the monogram is used as the motif of the design, making a decoration for the plate, or other article, thus adding to its interest, and distinction.

ART MAGAZINES

Arts and Decoration, single copy.....	$0 25.	Yearly subscription	$3 00
The International Studio, single copy.....	50	Yearly subscription	5 00
Keramic Studio, single copy.....	40	Yearly subscription	4 00